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## Animal Studies Journal 2020 9(1): Cover Page, Table of Contents, Editorial and Contributor Biographies

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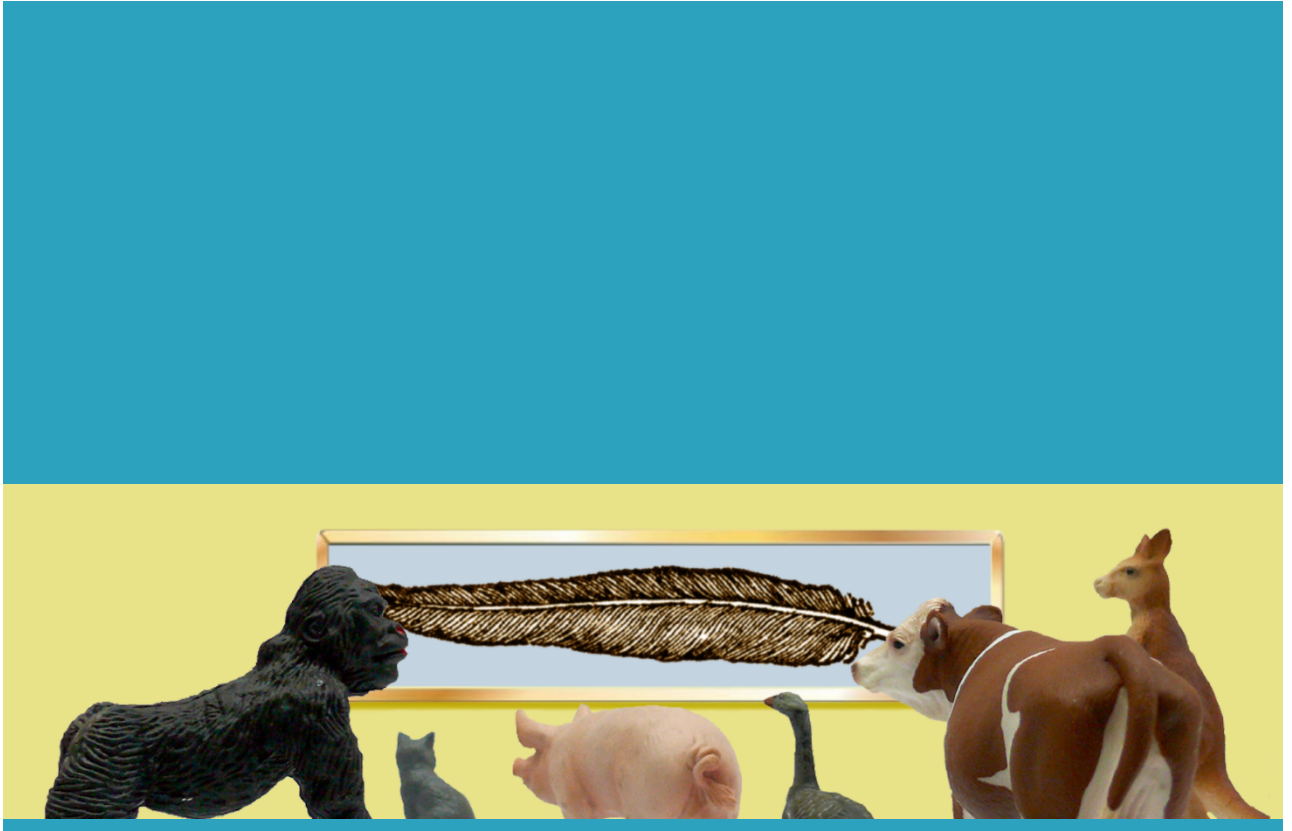
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## **Animal Studies Journal 2020 9(1): Cover Page, Table of Contents, Editorial and Contributor Biographies**

### **Abstract**

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# Animal Studies Journal

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*Animal Studies Journal* is a fully refereed journal, published twice-yearly, devoted to multidisciplinary scholarship and creative work in the field of Animal Studies.

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## **Cover Acknowledgements**

Cover image by Dr Yvette Watt, University of Tasmania

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Edited by Hilda Kean and Philip Howell, Routledge, 2019. 560 pp. \_\_\_\_\_ 228

**Wendy Woodward**

[Review]: *After Coetzee: An Anthology of Animal Fictions*.

Edited by A. Marie Houser, Faunary Press, 2017. 189 pp. \_\_\_\_\_ 231

## Editorial

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This edition of *Animal Studies Journal* sees us farewell Associate Editors Annie Potts and Philip Armstrong, and welcome Clare Archer-Lean who joins Associate Editors Hayley Singer, Michael Griffiths (on leave) and Sally Borrell. This issue is overseen by Sally while Chief Editor Melissa Boyde takes a well-deserved break.

Our Provocation from the Field comes this time from Kathryn Gillespie, who puts forward the concept of ‘A Multispecies Doula Approach to Death and Dying’ as a means of revaluing the grievability of animal life.

Charlotte Blattner raises the question ‘Should Animals Have a Right to Work?’ as running parallel to discussions about animal work within multispecies justice, exploring what this might entail for other species and whether it could be to their advantage. René Marquez’s article offers an insight into theory and practice in a haven for ‘unadoptable’ dogs, structured as far as possible to leave them be ‘Free to be Dog’.

Turning to farmed animal welfare, Andrew Knight turns a spotlight on Aotearoa New Zealand’s animal welfare ratings, highlighting the difference between legislation and implementation in agricultural contexts and advocating for much stronger measures. This is complemented by Chevy Rendell’s ‘Richie and Jane’, winner of the AASA Denise Russell Postgraduate Prize, which foregrounds the representation of the New Zealand Dairy industry in the media and its elision of cows’ own experience.

C.E. Abbate’s ‘How to Help when it Hurts: Act Individually (and in Groups)’ continues an exchange with Corey Wrenn (see *ASJ* vol. 7, no. 1) meditating on individualist and systemic responses to injustice, taking the example of a moral dilemma facing sanctuaries. Finally, the issue returns to understandings of animal death as David Brooks revisits ‘The Grieving Kangaroo’ photographs.

In our reviews section, John Hadley reviews *Animal Experimentation: Working Towards a Paradigm Change*, edited by Kathrin Hermann and Kimberley Jayne, and Fiona Probyn-Rapsey reviews Susan McHugh's *Love in a Time of Slaughters: Human-Animal Stories Against Genocide and Extinction*. Wendy Woodward reviews *The Routledge Companion to Animal-Human History*, edited by Hilda Kean and Philip Howell; John Simons' *Obaysch: A Hippopotamus in Victorian London*; and *After Coetzee: An Anthology of Animal Fictions*, edited by A. Marie Houser.

We are grateful to our authors who have continued working to finalise their contributions through the present trying circumstances. We hope you enjoy this issue.

Sally Borrell, Associate Editor

## Contributor Biographies

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**C.E. Abbate** is an assistant professor of philosophy at the University of Nevada, Las Vegas and the co-president of the Society for the Study of Animal Ethics. She specializes in ethics (especially animal ethics), social and political philosophy, and epistemology (especially the intersection of epistemology and ethics). Recent publications include: ‘A Defense of Free-roaming Cats from a Hedonist Account of Feline Well-being’ (*Acta Analytica*), ‘Veganism, (Almost) Harm-free Animal Flesh, and Nonmaleficence: Navigating Dietary Ethics in an Unjust World’ (*Routledge Handbook of Animal Ethics*), and ‘Valuing Animals as They Are: Whether They Feel it or Not’ (*European Journal of Philosophy*).

**Charlotte E. Blattner** is a Postdoctoral Fellow at the Harvard Animal Law & Policy Program, where she explores critical intersections of animal and environmental law. She earned her PhD in Law from the University of Basel, Switzerland, as part of the doctoral program *Law and Animals*, and completed a postdoctoral fellowship for Animal Studies at Queen’s University, Canada, from 2017-8. Her books include *Protecting Animals Within and Across Borders* (Oxford University Press, 2019) and *Animal Labour* (Oxford University Press, 2020, co-edited with Will Kymlicka and Kendra Coulter).

**David Brooks**, poet, novelist and essayist, is an honorary Associate Professor at the University of Sydney, where from 2000 he directed the graduate writing program and co-edited *Southerly*. In 2021 Sydney University Press will publish *Animal Dreams*, a collection of his essays on non-human animals in literature, philosophy and contemporary culture. In early 2018 he curated and wrote much of the *100 Days Project* (100 blog-posts over 100 days), devoted to the plight of kangaroos in contemporary Australia: <https://www.arcohab.org/a-100-days-of-kangaroo>. His latest work is *The Grass Library* (Brandl & Schlesinger, 2019), a memoir/meditation on sheltering

animals in the Blue Mountains.

**Kathryn Gillespie** is a Postdoctoral Scholar in Geography at the University of Kentucky. She is the author of *The Cow with Ear Tag #1389* (University of Chicago Press, 2018) and has published her work in a range of scholarly journals, such as *Politics & Animals*; *Hypatia*; *Gender, Place and Culture*; and *Antipode*.

**John Hadley** is a senior lecturer in philosophy in the School of Humanities and Communication Arts at Western Sydney University. He is the author of *Animal Property Rights: A Theory of Habitat Rights for Wild Animals* (2015) and *Animal Neopragmatism: From Welfare to Rights* (2019). He is co-editor (with Elisa Aaltola) of *Animal Ethics and Philosophy* (2015).

**Andrew Knight** is a Professor of Animal Welfare and Ethics, and Founding Director of the Centre for Animal Welfare, at the University of Winchester, UK; a New Zealand and American Veterinary Specialist in Animal Welfare; an EBVS European and RCVS Veterinary Specialist in Animal Welfare Science, Ethics and Law; a Fellow of the Royal College of Veterinary Surgeons, and a Senior Fellow of the UK Higher Education Academy.

**René J. Marquez** was born in the Philippines and raised in the US. He was trained as a painter and drawer, and currently works in other forms as well, including video and social practice. His work emerges from postcolonial autobiography and history. His research in postcolonial subjectivities intersects with Animal Studies as he explores human-nonhuman intersubjectivity and ontological status. His studio investigations brought him to found and run Free to Be Dog Haven, a sanctuary for dogs, the focus of his studio practice. His work has appeared in multiple exhibitions and international conferences. He resides in the Philadelphia, Pennsylvania metropolitan area and is a Professor of Art & Design at the University of Delaware.

**Fiona Probyn-Rapsey** is Professor in the School of Humanities and Social Inquiry at the University of Wollongong, Australia. She is the author of *Made to Matter: White Fathers, Stolen Generations* (2013), and co-editor of three books, *Animal Death* (2013) and also *Animals in the Anthropocene: Critical Perspectives on Non-human futures* (2015) and *Animaladies; Gender, Species, Madness* (2018) with Lori Gruen. Fiona is also Series Editor (with Melissa Boyde) of the Animal Publics book series through Sydney University Press, [http://sydney.edu.au/sup/about/animal\\_publics.html](http://sydney.edu.au/sup/about/animal_publics.html)

**Chevy Rendell**, as an undergraduate student at Canterbury University, had the fortune to fall into orbit around Annie Potts and Philip Armstrong, which is how he came to write an essay about Foucault, Richie McCaw and cows, the unsung heroes of New Zealand's economy. He lives with four cats and one dog who effortlessly thwart his efforts to work on a thesis about the effects of the neoliberal sublime on contemporary literature.

**Wendy Woodward** is Professor Emerita in English Literature at the University of the Western Cape, South Africa. She is the author of *The Animal Gaze: Animal Subjectivities in Southern African Narratives*, Wits University Press, 2008, and the co-editor, with Erika Lemmer, of a Special Issue of the *Journal of Literary Studies* on *Figuring the Animal in Post-apartheid South Africa* (2014). She is also co-editor, with Susan McHugh, of *Indigenous Creatures, Native Knowledges and the Arts: Animal Studies in Modern Worlds* (Palgrave, 2017).